

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

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THE KERAMIC STUDIO competition in designs from Historic Ornament has been satisfactorily concluded with quite as high an average of good work as the competition in modern design. So difficult was it to choose among so many praiseworthy efforts, that it has been decided to give two first prizes and three second prizes. Among the eight first mentions were several that came close to second prize and the nine second mentions were not far behind. There were many good designs also among those which received no mention at all.

It is plainly evident that Ceramic designers are recognizing a higher standard and are working with a will to attain it. A comparison of the work sent in last year, in both modern and historic design, with that received this year shows a step forward almost beyond belief. It is a portent of great things to come. The awards in the competition were as follows:—

First Prizes.*—Frances J. Butler, Beverly, Mass.; Rockwood Moulton, Brooklyn, N. Y.

Second Prizes.—Lillie E. Cole, Chicago; Edith Loucks, Oak Park, Ill.; Ethel Mundy, Syracuse, N. Y.

First Mentions.—Emily Peacock, Brooklyn, N. Y.; Edith Loucks, Oak Park, Ill.; Jeannette Kimball, Yarmouth, Maine; Russell Goodwin, Marblehead, Mass.; Nellie V. Hamilton, Brooklyn, N. Y.; Alice Witte Sloan, Charleston, S. C.; Ethel Pearce Clements, North Easton, Mass.; Alice B. Sharrard, Louisville, Ky.

Second Mentions.—Mae Bertha French, Cottage City, Mass.; Rockwood Moulton, Brooklyn, N. Y.; Ethel H. Larter, Melrose, Mass.; Katheryn Livermore, New Haven, Conn.; Margaret Overbeck, Greencastle, Ind.; Eunice Eaton, Syracuse, N. Y.; Mary Gibson, New York City; Grace Stephens, Binghamton, N. Y.; Geo. Hoel, Hornellsville, N. Y.

The Naturalistic designs for competition were, we regret to say, much behind those in the other two lines of work. While we have some good work, the proportion out of the entire number sent in was very small. Few designs seem to be made direct from nature. The awards were:

First Prize.—Mrs. Henrietta Barclay Paist, Minneapolis, Minn.

Second Prizes.—C. Frank Ingerson, Chicago; Mariam Candler, Detroit, Mich.

First Mentions.—Mrs. E. Brame Van Kirk, Whatcomb, Wash.; Euphemia B. Wilmarth, New Rochelle, N. Y.; Mariam Candler, Detroit, Mich.; Mrs. Henrietta Barclay Paist, Minneapolis, Minn.

Second Mentions.—Nellie Sheldon, Boone, Ia.; Alice Seymour, Des Moines, Ia.; Alice Pflager, Chicago; Mary Burnett, London, Ont.; Hattie Young Palmer, Indianapolis, Ind.

A little over two hundred designs were sent in, about fifty of which were naturalistic studies. When it is considered

*Lack of room prevents us from giving any of the first prize historic designs in this number. The design by Miss Frances J. Butler will be given in colors for our October supplement.

that beside these about two hundred were received in modern designs, the interest shown in Ceramic designing is extremely gratifying and can not be without final results of some artistic magnitude.

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The naturalistic designers should mark more carefully the important characteristics of the stems, leaves and blossoms, or in other words, "the plant growth," so that there may be grace and ease and a certain swing in the drawing, or to put it in the vernacular of the art student, so that it may "hum" with life. It is principally the Japanese so far, that interpret nature so delightfully, emphasizing the important things and leaving out details that count for nothing in a decorative way. Mr. Dow says, "bear in mind: beauty of line, dark and light, and color."

We received some charming sketches of blossoms, leaves and stems, but as they did not conform to regulations governing the disposition of prizes they were not passed upon.

It is rather hard to break away from what is generally understood to be the right way of interpreting nature, but with the study of decorative principles it will be much more of a delight to work, *knowing* what to eliminate and what to bring forward in a decoration.

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NOTES FOR STUDENTS VISITING THE METROPOLITAN MUSEUM

TO assist those who are studying application of design to Ceramic forms, as well as technique, we give the following suggestions, referring not to the history of the porcelains, but to their artistic characteristics. We will reserve the Garland (now the Morgan) collection of Chinese porcelains for another article.

Beginning with the lowest numbers, which mark the Persian collection, we refer you to the following, which are all plainly marked and easy to see and read.

No. 10 is a study in combination of blues—note the grey tone of the lightest blue

No. 21 shows a graceful arrangement of the carnation and nice distribution of blossoms; good color scheme of green blues, dark purple blues, dull reddish brown and green.

No. 22. Plate of lustrous glaze. Good border and color effect

No. 28. Beautiful tile, good in design and combination of dark blue, green blues, and cream color.

No. 15. Rhodian plate. Extremely good arrangement for long stem flower to be used in center of plate, very fine distribution of dark and light.

No. 78. Hispano Moorsque—very fine color scheme for lustres.

No. 109. Octagonal cup, Imari. Good treatment of panels.

No. 115. Incense jar—Satsuma. Beautiful panel in red with blue, white and gold decoration—note shade of blue enamel.

No. 149. Japanese. Brown and white bowl, simple decoration for underglaze.

No. 247. Teapot. Japanese. Note the simplicity and excellent arrangement of flower, stem and leaf.

No. 393. Chinese. Note design and color scheme of border, especially the rose enamel.

Room 17—Chinese Porcelains

No. 857. Charming color in landscape tile.

No. 9. Vase. Charming treatment of design for the base.

No. 44. Bottle. Good arrangement of blossoms in natural color.

No. 78. Note arrangement of medallions on border.

No. 852. Beautiful color scheme and workmanship on rim.

No. 65. Square bottle. Excellent suggestions for panels.

No. 96. Octagonal plate. Good panel arrangement on rim.

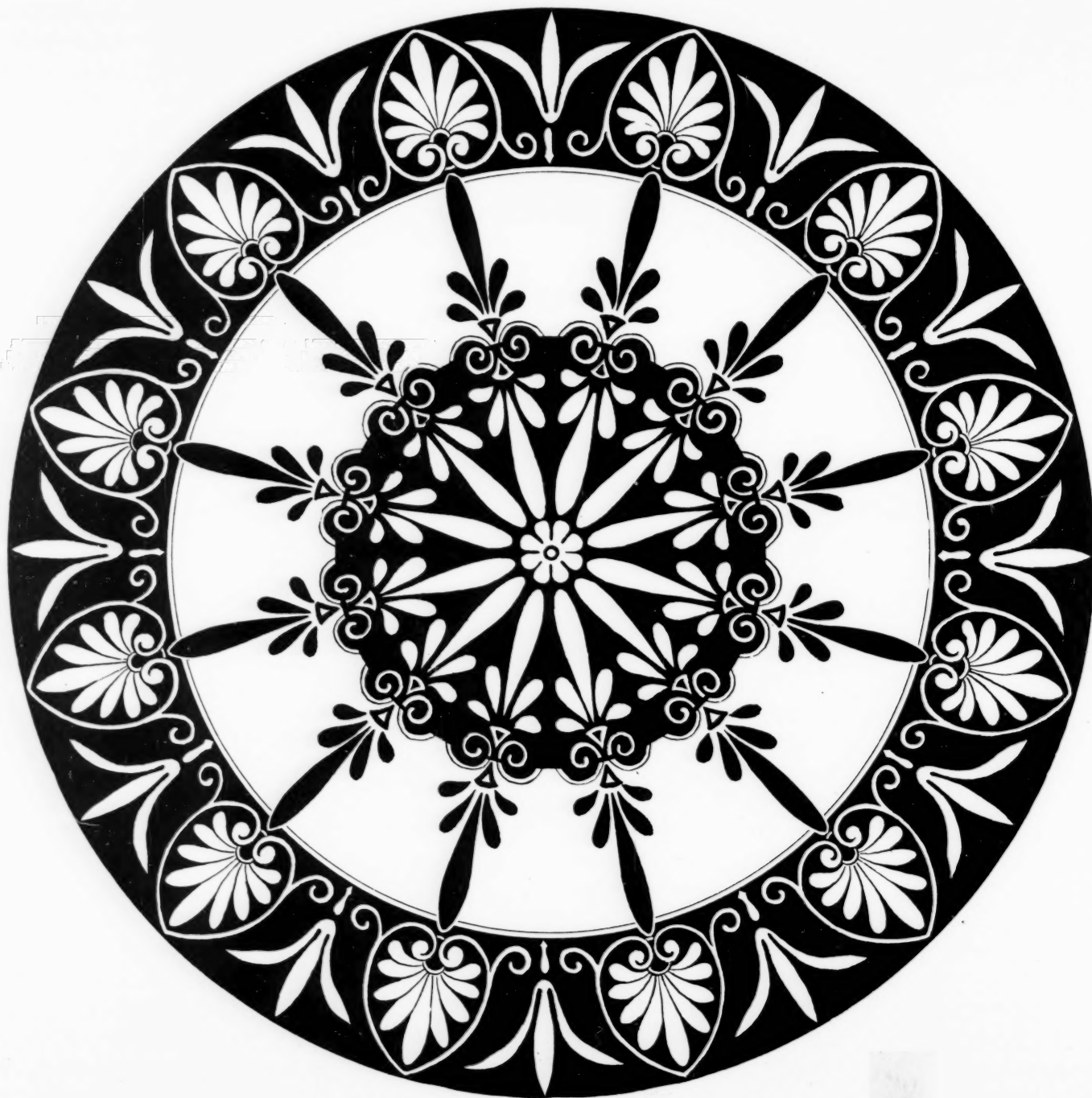
No. 103. Good design and color scheme, unusual rose enamel.

No. 121. Cup with cover. Suggestions for panel treatment.

No. 123. Cup and saucer. Excellent design in panels, very pleasing proportions and shape of panels and very useful.

No. 152. Another arrangement of panels and bands—note color scheme.

[TO BE CONTINUED.]



HISTORIC ORNAMENT PLATE—EMMA SPENCER

THE treatment for this plate is simple, the color scheme being violet and gold. Trace in the design very carefully, then color the light ornaments and light ground in center violet, with gold outlines. The border is treated

in a similar manner, the light ornaments tinted violet with raised gold edges, and dark ground, gold. If it is desired to keep the plate entirely Greek in treatment, a combination of black, gold and yellow ochre can be used.



THE ART SCHOOL OF THE Y. W. C. A. OF NEW YORK

Sophia Antoinette Walker

THE two groups of pottery reproduced in these columns should be accompanied by a note explaining that the work is not that of a School of Pottery nor of specialists, but was selected from the 1902 annual pupils' exhibit of the Y. W. C. A. of New York. It is the work of girls who have been studying art there one, two or three years, without previous art training.

The square palm jar in the center of the first group bears the initials Y. W. C. A. as well as those of the maker. Three of the sides are decorated with XIIIth century ornament while the fourth bears the quotation from Chaucer, "For thus out of the olde fieldes as men saithe cometh al this new corne fro yere to yere." At the left is a cone tripod with a rim bearing the legend "Thus man with man lifts the world's wide ring," upheld by three primitive figures. On either side of the center of the group are two unique pots which should have figured in the school exhibit of 1901 had they not been a part of the National Arts Club Exhibit at the Pan American at that time. The lettered one bears the inscription, "Made right, joy dight, fill quite." These jars are all of common school clay which fires a pink tinge, but the tulip design on the large plaque is inlaid with white clay, like the Greek motive on a vase in the second group. Some of the vases are of Poillon clay, white inlaid with blue or blue with white. Designs for candlesticks, etc., will be noticed in the second group. While the modeling is done in school, the firing is, of course, done outside. A hint of the other directions in which the girls are working appears in the carved chair-back and panels, the black-board design and the burned panel, forming the backgrounds of the two groups; their pottery is no better than their wood-carving.*

For the Art School of the Y. W. C. A. makes pottery not for its own sake, but for its educational value. Because the modeling of the pottery is regarded, not as an end, but an educational means, the wheel is not used and measurements are intrusted so far as possible to the eye. The weekly class schedule of twenty hours includes four hours clay work, in which architectural and animal forms and heads fill quite as large a place as pottery; four hours carving; two hours black-board enlargement and design (ambidextrous); cast drawing, water color and flat design;—the idea being that the artist needs to know form through all the senses and to express original thought through all possible channels in order to grow to full soundness of development. If a form is drawn from the cast, and then on the black-board from memory and turned to face the opposite way, and if it is modeled and carved, the student then has that form as a permanent possession in his mind and at his finger's end. Although we regard solid knowledge as the best basis for imagination, it will be seen from these two cuts, that our girls are not lacking in originality.

Nor is our pottery divorced from advanced art work. After spending a year or two in this round of original industrial work, the girls take hold of charcoal drawing and water color with surprising mastery, and they are quite ready to appreciate the instruction in those branches given to the school by one of our most gifted artists, Miss Katherine Middleton Huger; so that the one who builds a great jar and carves an elaborate frame may be laying an excellent foundation for charcoal oil painting and water color. In fact the art school of the Y. W. C. A. of New York is doing its part to build up original art-craftsmanship and the individual girl as well.

* By mistake the background of the two groups was painted black by the engraver, so that the woodwork mentioned by Miss Walker does not appear.—[Ed.]





MORNING
GLORY
VASE
JEANNETTE
KIMBALL

MORNING GLORY VASE

Jeannette Kimball

THE ground of this vase should be a dark greenish blue made of deep blue green one-third, apple green one-third and dark green seven, one-third. If powder color is used the colors can be mixed and sifted together through a fine copper gauze or bolting cloth. It is not necessary to have a perfectly even tone.

The flowers are painted flatly in natural colors, making all of one variety, pink or violet with darker markings of crimson or purple—outline in gold—border design in green with gold outlines.

TREATMENT FOR PLATE

Anna B. Leonard

THE color scheme is Copenhagen Blue, pink, white and gold. Tint the darker portions of the design with Copenhagen Blue and a touch of Lacroix Dark Blue. Tint the lighter portion with the same color, only in a lighter shade—leaving the medallions white for the pink roses. The scrolls are modeled in raised paste. The jewels are white. It is better not to have them a dead white, using a touch of yellow, brown and black to turn the white, so that it may fire a cream or just a little off pure white. It will be better to first fire hard the blue so that the glaze may be perfect, then paint the roses in very delicately, just enough to keep the drawing; and put in the paste work, then fire again. For the third fire retouch the roses and use the gold on the paste and for the outer rim and the two inner bands. Use a pale tint of true blue between the two inner gold bands. This design will look well in two shades of yellow with yellow roses, or two shades of green with white roses and white enamel jewels, or Turquoise blue with pink roses and white enamel jewels, or it may be used with lustres and flat gold, modeling the roses in paste.

DAFFODILS—(Supplement)

The treatment for daffodils will be given in full in the next number, or as soon as we can get it from the artist who is now in Europe.

Mr. F. B. Aulich will return from Europe about the first of August, and will open his autumn classes Monday, August 11th, in his studio 1104 Auditorium Tower, Chicago.

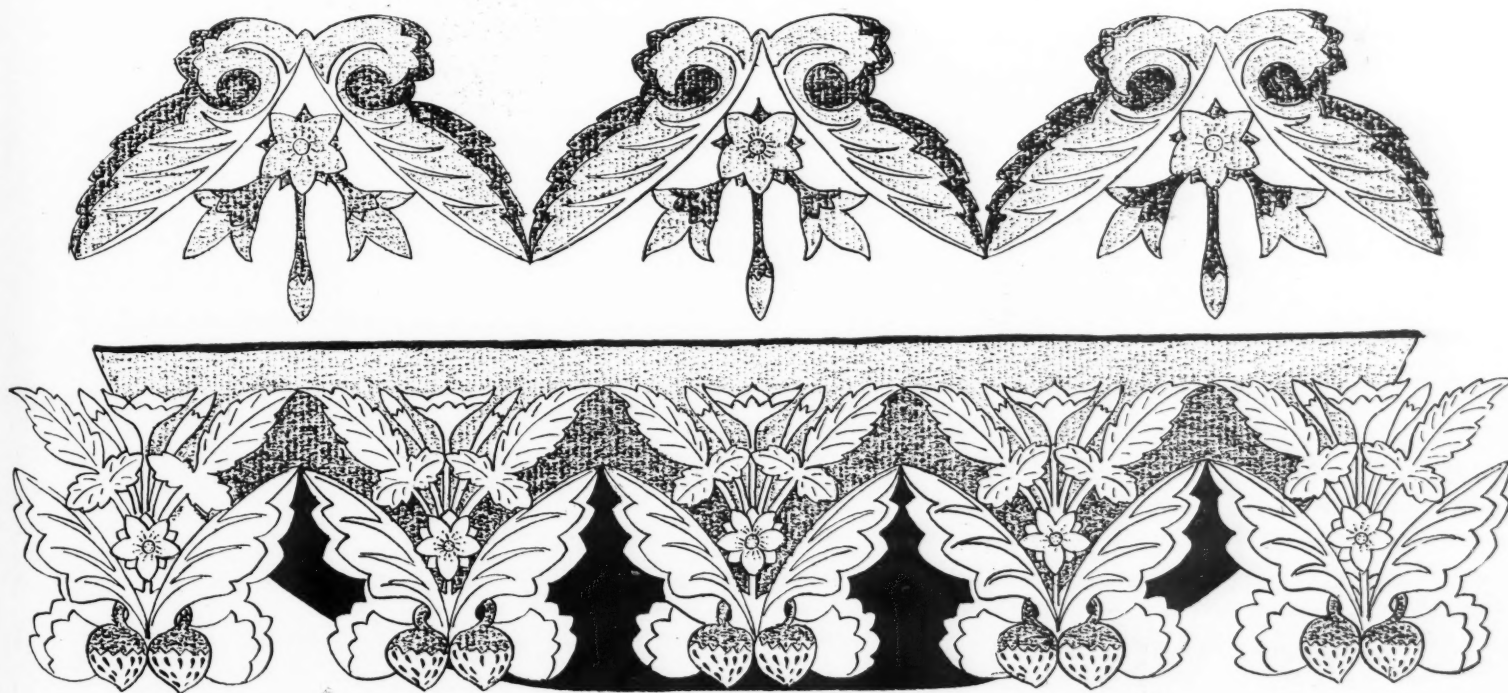
TO TRACE the origin of the every-day articles of household use is a most fascinating pastime and is productive of interesting speculation. At the first glance into the annals of the past we are made to realize the force of the theory of evolution, for our present day articles are for the most part developments of crude prototypes.

If we consider the drinking glass we find that it evolved from a most gruesome custom. Barbarians were wont to drink from the skulls of their fallen foes. Then came the horn cups in which sufficient wine or beer was put to permit of the horn being passed from one to another of an assemblage, each taking a deep draught. There were, at first, no small horns, for the remote nations made drinking in company the custom. Individual cups and small drinking vessels were then made of gourds and cocoanut shells, and, because they were unable to stand when filled, they were called tumblers, and it was the practice to drain them at one draught.



PLATE DESIGN—ANNA B. LEONARD

FOR INSIDE OF BOWL.



BERRY BOWL—FRANK S. BROWNE

MAKE the berries and flowers in yellow gold, the leaves and stems of green gold, the ground below design of green bronze, and above design it should have a tint of yellow lustre. The inside of bowl should be tinted with light green lustre and the border design carried out in yellow and green gold, all outlines should be black.



MARTIN STONE-WARE

[From the Encyclopedia of Ceramics by W. P. Jervis.]

THE firm of R. W. Martin & Brothers is composed of four brothers, who commenced making the ware which bears their name in 1872 at Fulham, their products being fired at the historic potteries made famous by the Dwights. In 1879 the present kiln was built at Southall. But very few hands are employed, the work being practically all done by the four brothers, from the mixing of the clay to the firing of the ware. The ware is a salt glazed stone-ware and is disposed of principally to private individuals. The decorations are mostly engraved, carved or modeled. The treatment is very varied in form, decoration and color. The ware is not burned in saggars, so the fire plays with it very considerably and therefore but little dependence can be placed on getting always the effect sought for.

Such in effect is the modest statement of these four artist potters, who have achieved a success so great that their work stands absolutely alone. It is not possible in black and white to give any idea of the harmonies of color, always in subdued



tones, of the sense of absolute repose and perfect satisfaction these pieces of stone-ware impress you with. To experience that, you must see and handle them, for no lover of ceramics would be satisfied with seeing them alone. An owl tobacco jar, the head forming the cover, instances two important characteristic points—workmanship and effective disposition,—as well as tone of color. It is true the latter consists of but greens and browns, but how cunningly blended, for when the cover is removed and replaced in a different position and you have the idea that the owl has turned its head around, it is a striking manifestation of the two points named. This same owl may be described as a grotesque, but it is a grotesque like the one in Field's poem, when "The barber kept on shaving." After the lavish use of ill applied and garish coloring on pottery with which we have been surfeited it is a matter of congratulation that the Martin Bros. adopted salt glazed stone-ware as the medium to express their artistic thoughts worked out in the comparative seclusion of their little pottery, with nothing but nature around them. Some



of these pieces we illustrate, including a portrait of Mr. E. B. Martin, by his brother R. W. Martin. The latter is the eldest of the family and was a student at the Royal Academy, where, to quote "Modern Artists," "he did work which marked him out as one who would even in England, where sculpture does not hold a favored place, in time achieve renown." Fortunately we think Mr. Martin preferred to express his fancies in an art which appeals to a wider circle and this earnest effort to give us pottery true alike in shape, feeling and design has done much to re-establish the beauties of stone-ware. The Bohemian Club of San Francisco have a fine punch bowl in the shape of a monster owl and the Yale crew a fine set of cups of Martin ware.

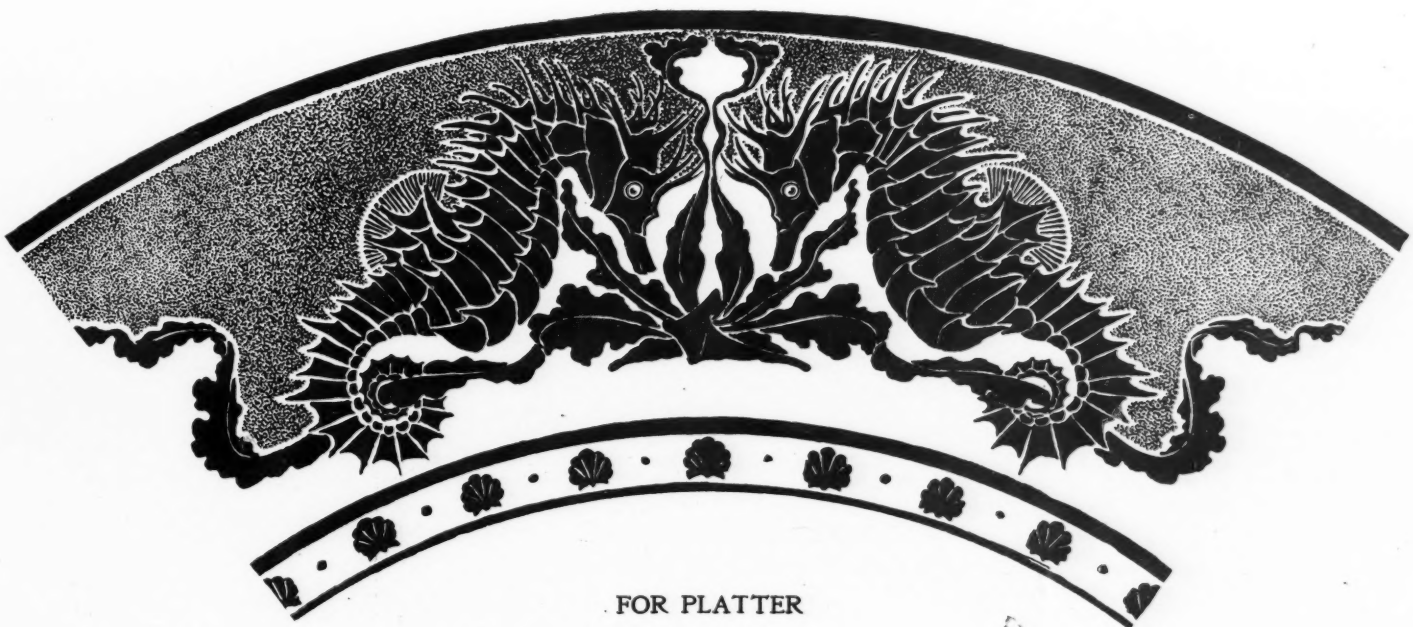
This tribute to their success is written with a strongly suppressed enthusiasm, an enthusiasm dangerous to give way to, for it could not but appear to savor of exaggeration. A lady critic on first seeing specimens of these wares could find no other word to express her admiration than "stunning." And that expresses it exactly.



DESIGN FOR FISH SET—ADELAIDE A. ROBINEAU

THIS design can be very effectively simplified by using either of the simpler conventionalizations of the sea horse or by omitting them altogether and using only the sea weed and shell. The ground should be white. The shell should make a note of very dark blue; the sea weed should be a shade lighter and the sea horse quite light in tone. The bands and shells of inner design should be in the two darker shades of blue. If a darker plate is desired the sea horse may be painted not so light and a ground of lighter blue used from rim to design. Leave all outlines white. This could also be carried out in various tones of green or blue and green.

A polychromatic treatment would be possible in lustres, cleaning out the white outlines when quite dry, by using first a pen knife and then a stick, wet with water to remove surplus color. In lustres use light and dark green and purple over green.



FOR PLATTER

CLUB NOTES

The Bridgeport League of Ceramic Art elected at their annual meeting the following officers:

President, Mrs. Fanny Rowell; First Vice-President, Mrs. Frank Hitchcock; Second Vice-President, Mrs. Ebenezer Burr; Third Vice-President, Mrs. Samuel W. Beardslee; Recording Secretary, Mrs. Geo. S. Ford; Corresponding Secretary, Miss Helen Harrison; Treasurer, Miss Mary N. McCord; Librarian, Miss Ada L. Damon.

During the past year the club has had instructive lectures and demonstrations at its monthly meetings that have been intensely interesting. Only about twenty members of the club are china painters, many of the others are water color painters of talent and those interested in art generally. Miss Maud Stumm, of New York was one who interested all, giving methods of painting from the model. Mr. Ernst Knauff,

editor of "Art Student," gave lessons in design, illustrated by crayon sketches. Mr. G. A. Thompson of Yale University talked on "Color Applied to Portrait and Landscape;" Miss M. A. Pomeroy of New York "Landscape Painting after the Dutch School."

Mr. Marshal Fry had an attentive audience as he told about use of colors, and treatment of designs, and gave a demonstration by painting a vase before the club at the October meeting. Mrs. Phillips, Mrs. Safford and Miss E. Mason also gave club lessons.



TREATMENT OF COWSLIP VASE

Henrietta Barclay Paist

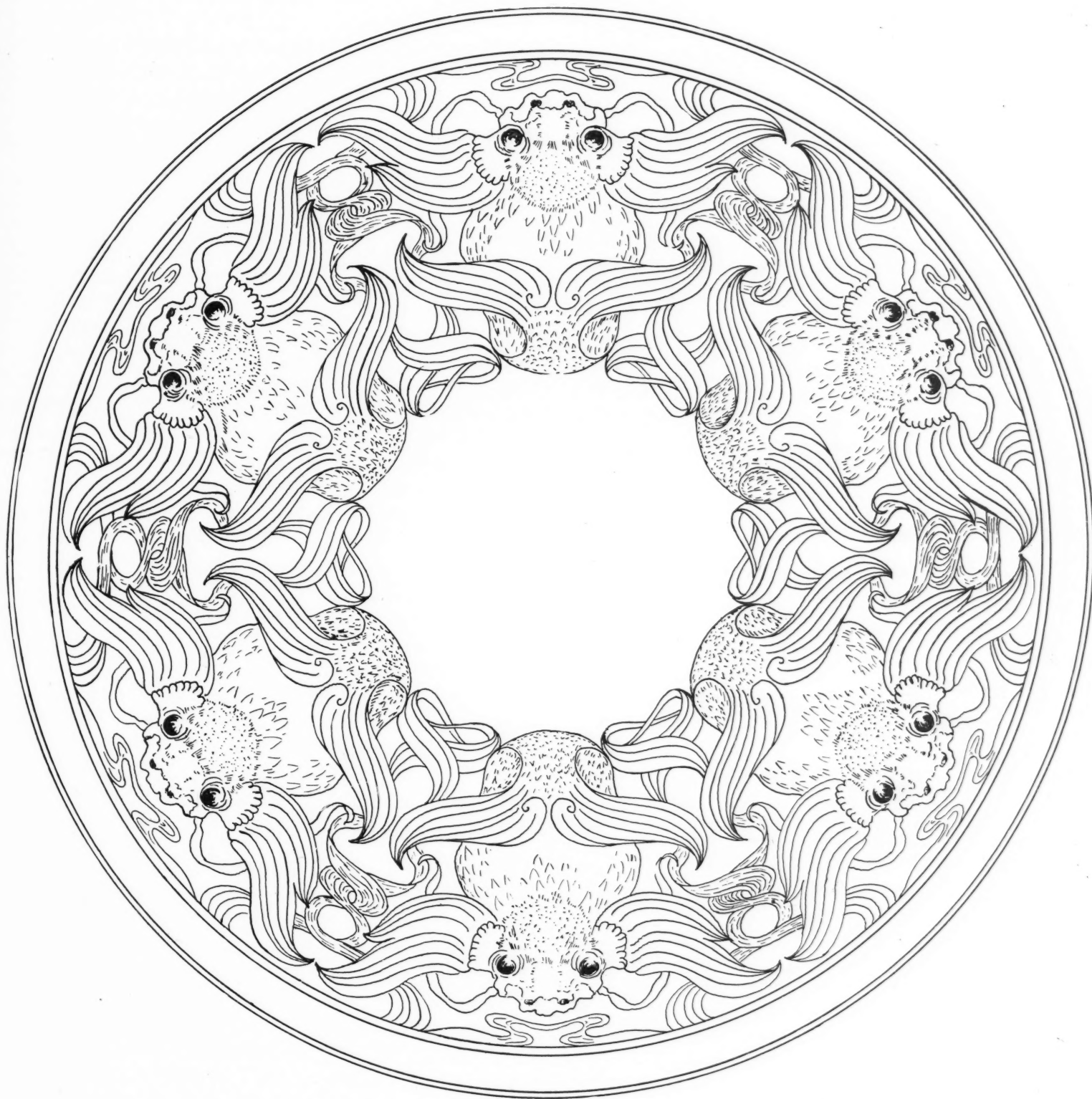
MODEL the flowers with White Rose or Olive Green for the first fire, sparing the lights, glazing with Albert's Yellow and strengthening with Orange for the second fire. The stems and underside of leaves are a delicate Green shaded with a purplish pink (Violet of Iron). The stems sinking at the base; the upper side of leaves a dark rich Green. Shade the Vase from a light Green at the base to Dark Green at the top, using White Rose or Olive Brown Green and Dark Green. A touch of Yellow Brown in the background is pleasing.



VASE, COWSLIPS—HENRIETTA BARCLAY PAIST—NATURALISTIC, FIRST PRIZE

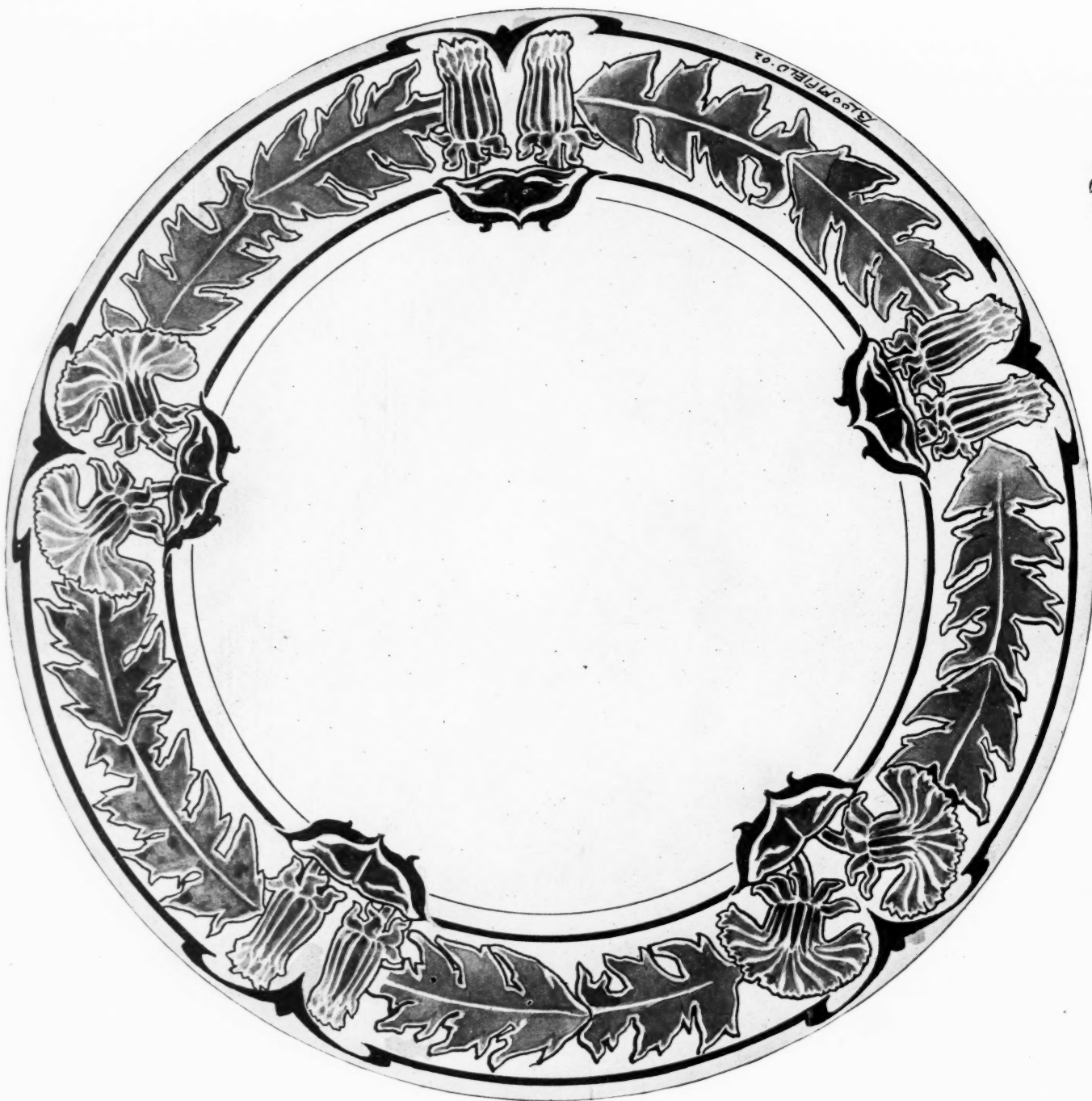


CHRYSANTHEMUMS—EUPHEMIA B. WILMARTH



DOLPHIN PLATE—ALICE WITTE SLOAN

The design should be treated simply, preferably in one color such as blue or bluish green. The bodies of the fish and the swirls of water may be tinted if desired.

A DANDELION STUDY AND
SUGGESTIONS

BANDS and outline in deep reddish brown upon a ground of pale greenish yellow, ground within outlines grayish green of same tone as first. Leaves in light tones of full greens, breaking into citrine tones and madder reds occasionally at tips. Sepals, full dull greens, going into browns and reds at tips. Stems palest citrine green, with touch of reddish crowns at side. Petals, full yellow, flat tones, well broken up, strongest color at upper edges and points.



STUDY AND SOME



MAIN ground (between extreme outer and extreme inner lines of band) pale yellowish green. Band upon this in grayish green of fairly deep tone. Leaves and stems upon this again in a lighter tone of same color varied judiciously with slight gradations into a full green (mere points) and into a rich reddish brown. The idea is to have the leaves not of a flat tint, but the flat color broken a little; but not sufficiently to destroy the effect of flatness. Flowers, and petals showing at the tops of buds in rich reddish and full yellows, rather low in tone. Seeded heads in a faint wash of tone, corresponding to the dark ground in color quality. Outline (if any) in madder brown.

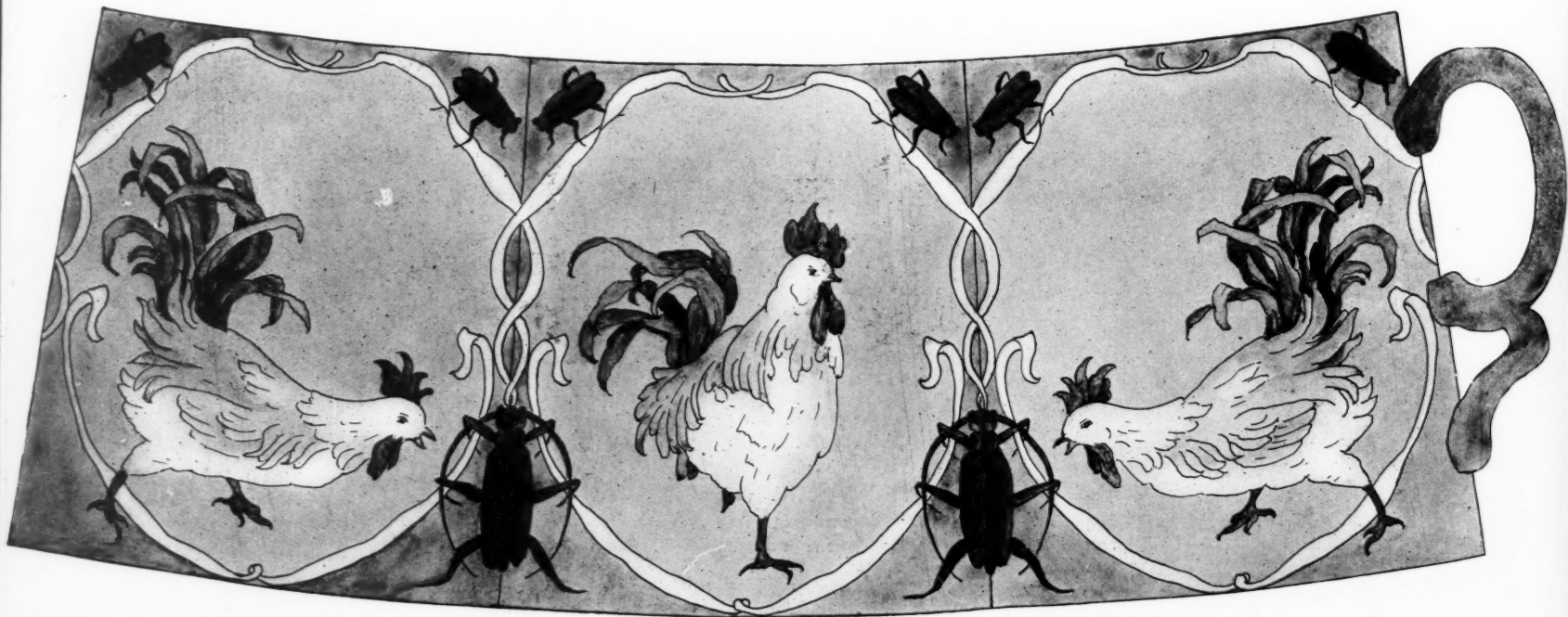


PURPLE AURICULA

Mary Burnett

FOR flowers use Deep Purple of Gold or Fry's Purple No. 2 and Banding Blue, the middle part of flower being Albert Yellow and Yellow Brown toward the petals, softening into purple without any hard line. The center is Brown Green.

Use for leaves Moss Green, Brown Green and Shading Green. The background should be very dark green at the bottom, shading up into Brown Green with Yellow Brown under flower. The inside of top may be gold or the dark color carried over.



DESIGN FOR STEIN—CORA WRIGHT

DUST the background of panels, Copenhagen Blue. Background of divisions, any dark brown. Paint Beetles with Shading Green, Grass, Moss Green. Roosters to be a

variety of Green, Red and Yellow Brown, the tail feathers being different shades of green. Handle dark brown or black. Outline everything with black.



A rare old bowl decorated with eight Immortals. Archaic scroll work on stand and flame motives under the blue lines at the top of the bowl.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN I—CHINESE PORCELAIN

Mary Churchill Ripley

IT is no simple task to write briefly and yet comprehensively upon so vast a subject. There are those who, having made a study of oriental porcelain for a lifetime, say unreservedly, "there is still enough beyond to acquire, for another fifty years' work."

The color Blue, what is it? Why do shades vary? Is exact information obtainable regarding it? To answer the last question first, it is safe to assert that much exact information does exist relating to periods and processes in the Ceramic art of China, and with the growing desire for reliable guidance it is most fortunate that there are those arising well fitted to direct research. Such are coming out to us from the cloistered seclusion of museums study, as well as from personal contact with foreign people and things, and the consensus of carefully formulated opinions is giving us a standard more nearly right than any heretofore reached.

As we must necessarily exclude more information than we can possibly include in so short an article, let us confine ourselves to a single period in the history of Chinese blue and white porcelain, and ascertain some one thing regarding it. The student collector has perchance learned that whenever he has particularly admired the color blue in white porcelain, either when attending sales, or by glancing into shop windows, someone, the dealer or a friend has knowingly said—"yes, of course you admire that, it is a Kang-he piece."

The Chinese name means nothing at first, but after a while, when the lover of things beautiful for the first time dares to say, "I believe that this is a Kang-he piece"—and consulting his catalogue he finds that he is right, a definite something has happened.

Now to proceed with the briefest investigation, at least we may learn to know whether "Kang-he" refers to person, period or product. The name is that of an emperor, the second of the present dynasty. "Kang-he" reigned for sixty years, was a liberal patron of art, and one who learned much through the Jesuit missionaries,

of peoples, manners and customs, beyond the limits of the Chinese Empire. There have been in China, periods in which good pigments either native or foreign have been hard to obtain. In the 16th century cobalt was introduced by either the Jesuits, or the Mohammedans, and under the name of "Moslem Blue" was extensively used later on, though not freely until the "Kang-he" period. The exact nature of the pigment used by the founder of the royal porcelain manufactory in the 10th century, "Chi-tsung," who ordered that the porcelain for the palace use be made of "the color blue seen through a rift in the clouds after rain" is not known, but that early ware, together with all specimens known or supposed to have been made prior to the Kang-he period, are called by collectors "Ante-Moslem blue."

The "Kang-he" blue has served as standard for many years. Other blues are more or less like "Kang-he"—either lighter or darker,—of more violet shade or of redder tone. The presence of certain ores, manganese, iron etc., alters the shade of blue used in decoration, and experts become so familiar with these slight differences that it becomes second nature to separate pure cobalt blues from all others. There is often a greenish hue to the glaze of white porcelain, through which the blue, in decoration under the glaze, owes a peculiar softness that some collectors admire, while others strive to secure pieces of cream white porcelain, with what is generally known as ivory white glaze. Attention to the subtle differences in shades and texture will train the eye, and will give the experience which will prepare the way for further study of detail in decoration.

And here is the chief charm about things Oriental, the objects mean so much. Each was originally made for a purpose, to supply a need. We have decorations in blue upon white porcelains illustrative of *religious*, *mythological*, and *historical* subjects, and we note that use is made over and over again of the same general designs, adapted to the needs of various objects. Back of the form, the meaning may always be found.

More or less diligently, as he chooses, the student collector may enter upon the pursuit of knowledge which will assist in the study of objects. When fully equipped with data, he will



Famous old design on white porcelain cylindrical vase. The Immortals by name, are "Le Te-Kwae," who carries a crutch, "Ho Seen-Koo," with a lotus flower, "Len Tung-Pin," with a sword, "Chang Ko-Laou," whose emblem is a musical instrument made of bamboo, "Tsaou Kuo-Kin," with castinets, and "Lau Tsae-Ho," bearing a basket of flowers, "Han Chung-Le," carrying a fan, "Han Seang-Tsze," with a flute.

A RARE PIECE OF AMERICAN POTTERY

Edwin A. Barber

Plate of fine porcelain. Blue line on the edge. Conventionalized decoration on the rim is marked off by two blue lines inside. In the center the Eight Immortals appear upon mythical beasts, each carrying appropriate emblems. This plate is a crude replica of a famous old one.

at once, when handling a specimen, look to see the nature of the paste, the method of applying color, whether under or over the glaze, and the tint of the glaze itself. Then, proceeding to analyze the pattern, he will note that the same figures, animals, flowers, frets, etc., appear again and again, and after a while he recognizes the emblems of Buddhism, and the eight immortals of Taoist fame, the precious objects used by scholars, and different things symbolic of rank and position, whether military or official. Upon blue and white porcelains we find there are better illustrations of the thought life of China, than appear in the polychrome decoration, and this is the chief reason for advocating the study of blue and white, before attempting even to enumerate the varying shades of mazarin, sapphire, peacock, and robin's egg blue.

We find it possible, in "blue and white," because of interpretive patterns, to classify with accuracy, and to distinguish between forms; those made for temple use being somewhat different from articles used for food, and objects for ornament showing still greater variety.

There are definite styles in Chinese ornament, and the simplest division groups under "Archaic," "Naturalistic" and "Conventional"—designs which are more truly absolute than the historic ornament of any other country.

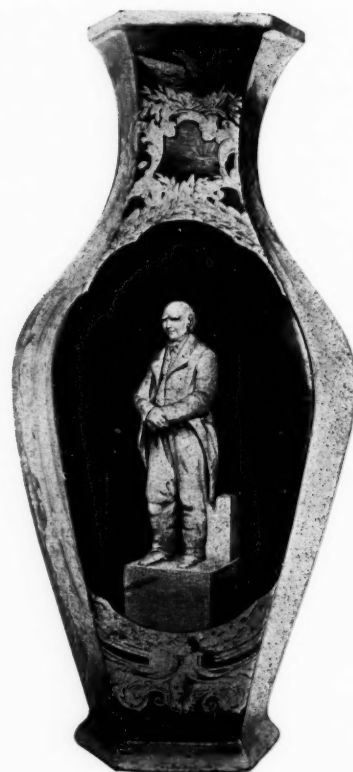


Kang-he vase in the South Kensington Museum, decorated with the Taoist Immortals standing upon the clouds.



Landscape design on Kang-he blue and white porcelain vase. Neck decorated with fret and dots. Bats on shoulder.

RALPH BAGNALL BEECH operated a pottery in the neighborhood of Beech and Poplar streets, Kensington, Philadelphia, previous to the year 1846. He made common pottery and, later, what were considered fine vases for that period. Mr. Beech took out several patents for the decoration of earthenware. It is said that he came from the Wedgwood works at Etruria, England. About the year 1853 he went on a trip to the South, where he died of yellow fever. His works remained idle for several years and were finally taken by Philip Newkumet for the manufacture of fire brick. Mr. George Allen, who is still living in Philadelphia, purchased some of the fixtures and appliances from Beech's widow and started a white ware pottery in the vicinity in the year 1859.



A most interesting example of Beech's best work has recently been procured by the Pennsylvania Museum, Philadelphia. It is a tall six-sided vase of white pottery, entirely covered with a black ground. On the front panel is a full-length figure of Stephen Girard in white, surrounded by a heavy frame work of gold and surmounted by a gilded eagle. The decoration has the appearance of having been painted in oil directly on the biscuit, as the surface is entirely devoid of glazing. The effect is similar to that produced by a coating of lacquer. On the bottom of the vase is this impressed mark,—“Ralph B. Beech, Patented June 3, 1851, Kensington, Pa.” In the U. S. Patent Office Report, for the year indicated the following record is found:

Patent No. 8140. “Improvement in Ornamenting Baked Earthenware.”

“I do not intend herein to claim the general application of Oil Painting to China or Earthenware; but what I do claim as my invention, and desire to secure by letters patent, is

“FIRST. The application of coloring water mixed with varnish, or its equivalent, to the surface of baked earthenware, for the purpose of giving to such ware a surface of sufficient body, and of sufficient brilliancy for ornamental

purposes; thus obviating the necessity of the glazing process, substantially as herein described.

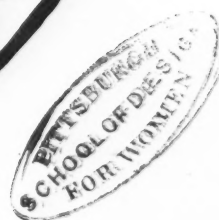
"SECOND. The inlaying of pearls, gems, etc., on china and baked earthenware for ornamental purposes, substantially as herein above described.

"THIRD. The peculiar cement and process by which I affix pearls and gems to the china or baked earthenware.

(Signed) RALPH B. BEECH."

This then is one of the extremely rare pieces produced by Beech under his patent for decorating unglazed earthenware. Its value is greatly enhanced by the mark, which establishes

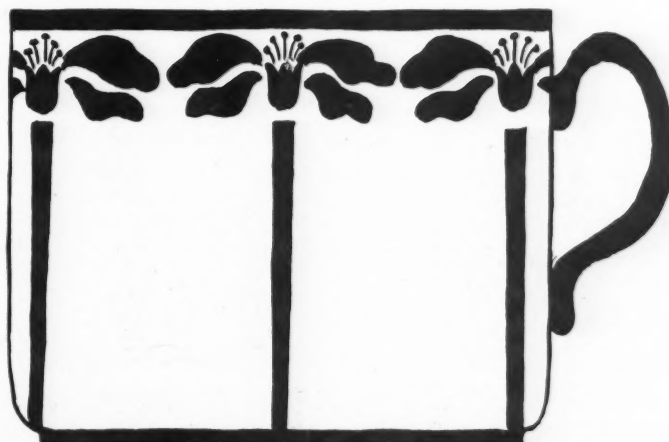
its authenticity and age beyond doubt. As will be seen by an examination of the illustration, the statue of Girard is exceedingly well executed. The heavy gilding surrounding the panel, which is not brought out very clearly in the engraving, is evenly laid and as bright and perfect as when first applied. There are doubtless other good pieces of Beech's workmanship in existence, but this is the first of the kind which has fallen into the hands of collectors. The writer would be much indebted for any information relative to other examples which may turn up.



BREAKFAST CUP AND SAUCER

Catherine Sinclair

OUTLINE design in black using a little Dark Blue (Lacroix) with it. Petals of flowers, bands on top of cup and saucer and handle in dark blue enamel, calyx in light grayish blue, stems and inner bands of dark green enamel, stamens outlined in black with touch of Silver Yellow in circles.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

OAK LEAVES—DESIGN TREATMENT

Katherin Livermore

THIS design would be very effective on shirt waist boxes, shoe boxes, &c., where an all over design is required. First outline the design, then carve out the background slightly, leaving the ornament in low relief. It will then be necessary to strengthen the outlines. Then form the background before attempting to shade the leaves. The shading should always come last in every design.

The carved articles must be very carefully waxed and brushed out or the wax will harden in the indentations and form white specks. The easiest way to remove these, if such a thing happens, is with a hot point.

If preferred, the article may be sketched, using white shellac, and, when dry, rubbed down with a stiff brush. This will give it the dull tone required.

○ ○ ○

MIRROR AND BRUSH BACKS (Page 87.)

Katherin Livermore

THESE designs are so simple that they hardly require a treatment, the beauty of them being in the strong, careful outlines; the stippling and cross-hatching explain themselves. Two suggestions for brush backs are given; the wave line background in one is simply a series of outlines following the general sweep of the design; but, the others are much improved by soft dull tones, so dull, in fact, that they tone into the browns of the wood and are hardly distinguishable.

The harmony of the subdued greens and browns and reds in a set just completed, is charming. Bright colors are decidedly objectionable and should never be employed. Wax and polish in the usual manner.

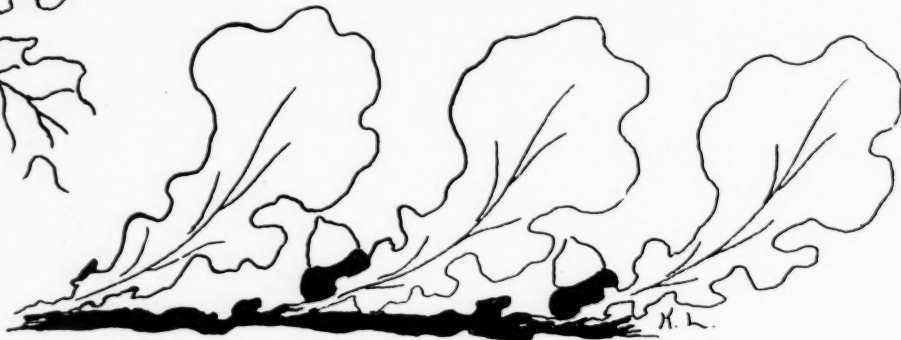
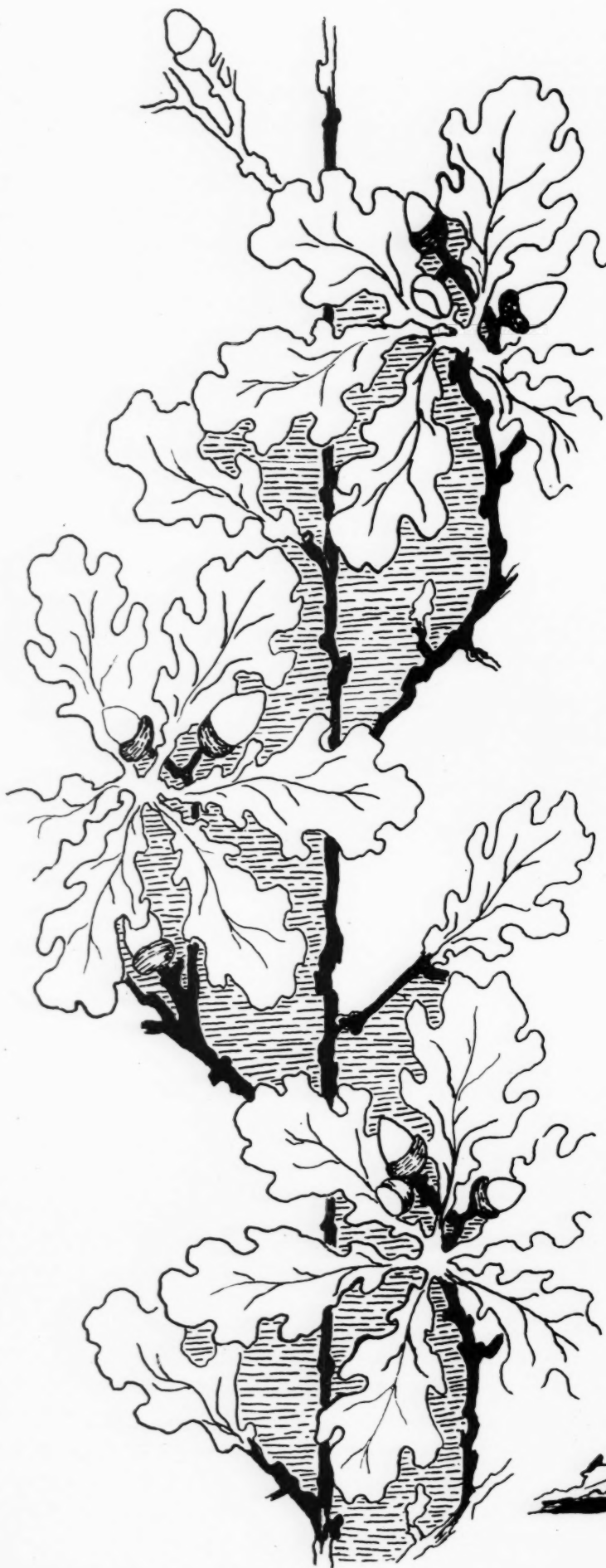
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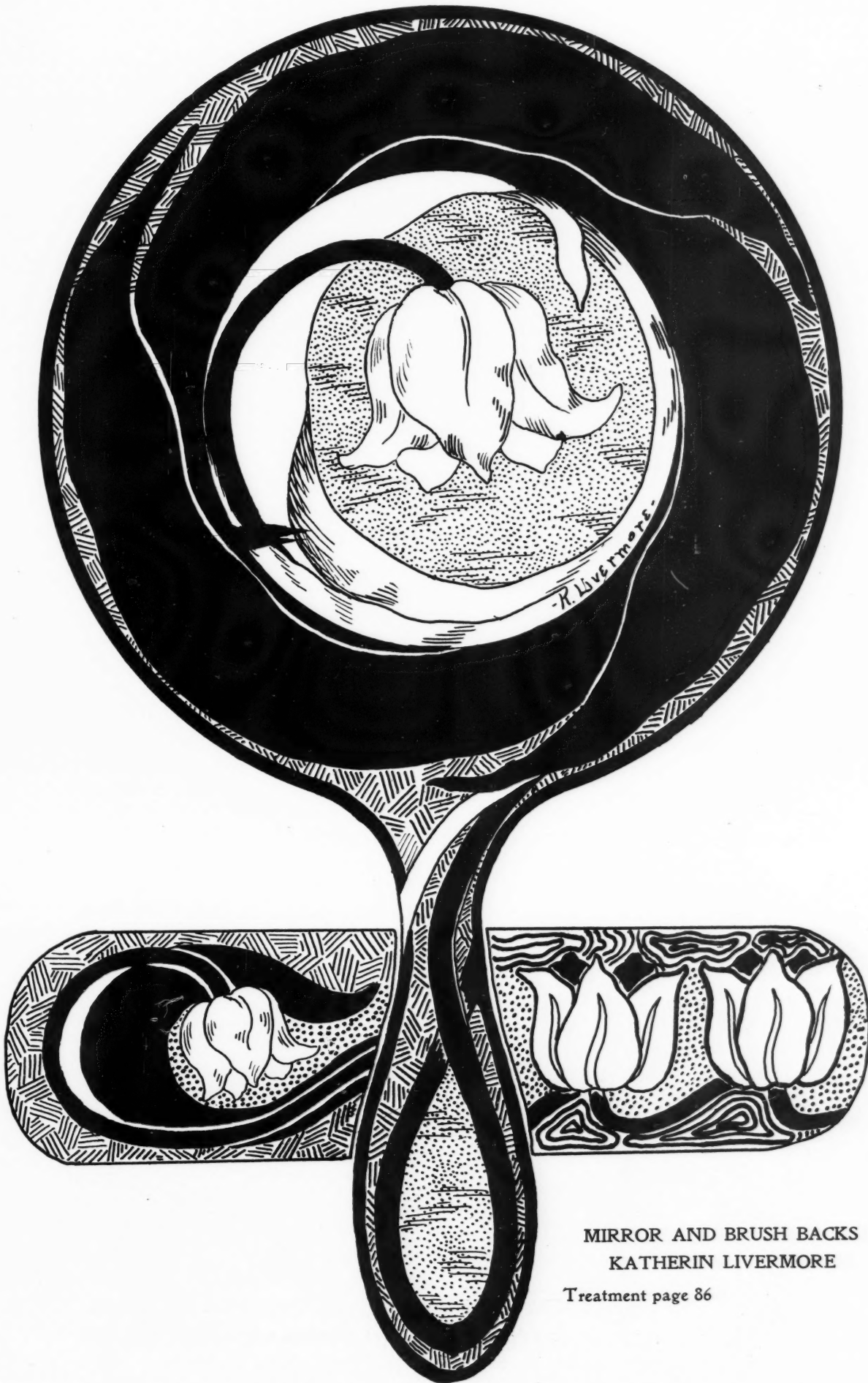
JEWELED WOOD—PAINTED WOOD

Maude Crigler-Anderson

MOST of you are familiar with the glass jewels used in the decoration of glass and china. Has it ever occurred to you they can add materially to the appearance of decorated wood? They can be purchased by the gross or dozen in all colors, sizes and shapes, either cut or plain. Many fine oriental heads, such as those after Mucha, are especially good for this style of decoration on account of the abundance of jeweled ornaments used upon them. Execute one of these heads in the following manner and I am sure you will be amply repaid for your time and trouble, and have as well an article for which there is ready sale.

Sketch upon a large circle a head with many ornaments and





MIRROR AND BRUSH BACKS
KATHERIN LIVERMORE

Treatment page 86

jewels. First burn all outlines and give a coat of a mixture made of shellac dissolved in alcohol with a small portion of gum arabic. This will prevent the color from sinking into the wood and assuming a dull appearance.

Proceed to paint in oil colors in a broad way using much Meggip, also a mixture of three-fourths linseed oil to one-fourth turpentine. Use where possible the most transparent colors such as Olive Lake, Rose Madder, etc., as these seem to give the desired colored effect without making the excessive use of paint necessary. Do not attempt detail but keep the whole in simple poster style. For the background, simply stain with very thin color allowing it to sink in and show the natural grain of the wood. Good background colors will be found in Bt. Sienna, Bitumen, Yellow Lake, Olive Lake, and Gamboge. Good flesh tones are found in Lemon Yellow, Yellow Carmine, Rose Madder, and White.

After the painting is thoroughly dry, work up the jeweled ornaments with any desired color of Lustre and lastly place the glass jewels as the design requires.

These may be simply glued upon the wood or inlaid. The inlaying may be accomplished by removing the wood with the regular wood carver's tools, however, the simplest, neatest and by far the most rapid manner of removing the wood to exactly fit the jewel, is done by means of a dental engine, and its various shaped burrs.

JEWELED LEATHER.

Jewels such as described for wood can be procured with

tiny holes in each side to enable one to thread them upon the leather. Conventional designs upon purses, card cases, folio covers, opera bags and portiere borders, are greatly enhanced in beauty by the addition of these jewels, made secure upon the leather with gold thread through the tiny holes through jewels.

Simple spangles such as are commonly found upon fans, can also be used to advantage upon such articles as opera glass bags. They come in many colors in packages at ten cents. Use gold or silver thread to secure them to the leather.

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TABLE DESIGN (Pages 89 and 90)

Mrs. Dante C. Babbitt

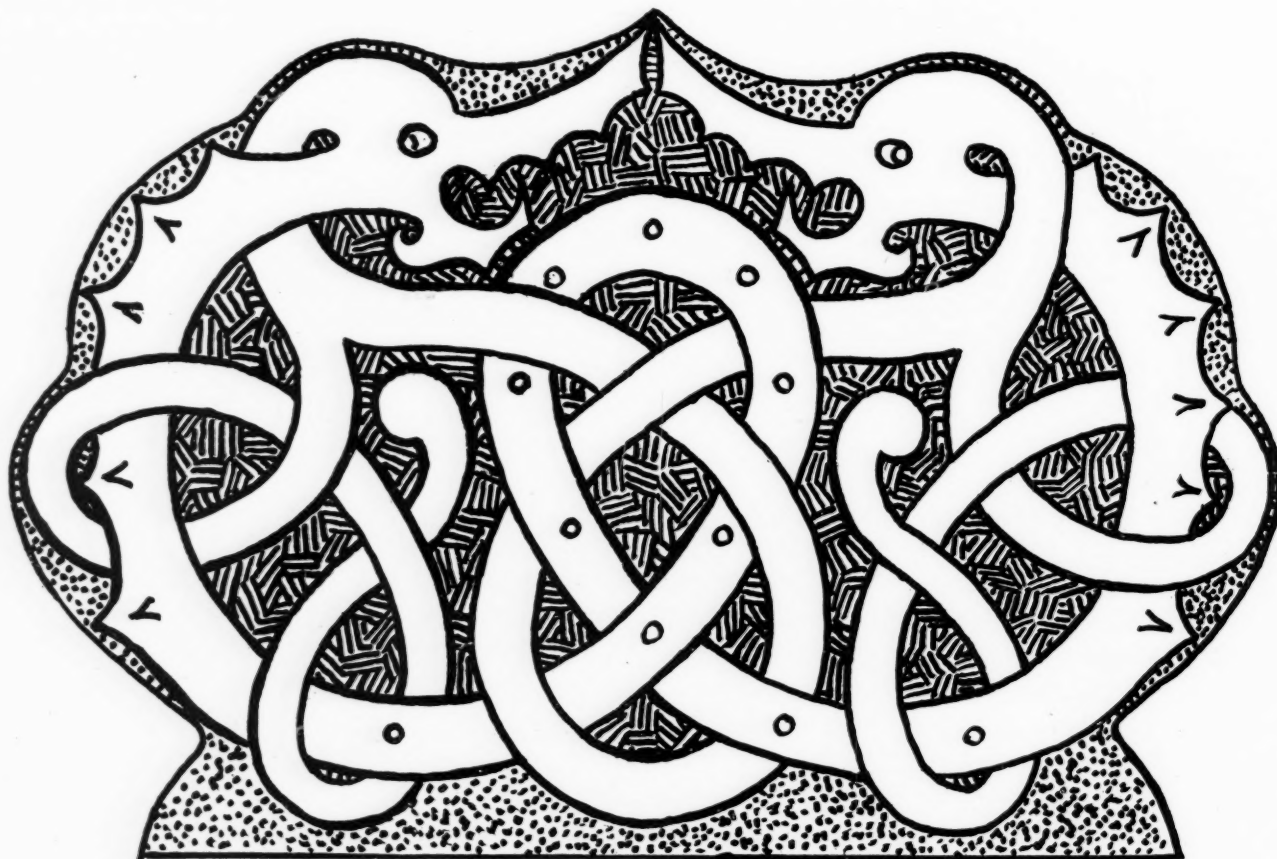
THE design for this table is one-half actual size. Trace on design and burn. Put in background and retrace any part of outline not true and firm, burning especially deep on shadow side. Next shade. Stain the parts indicated by slanting lines, walnut. Give a spray finish, dry, wax and polish stained portion.

○ ○ ○

DESIGN FOR BOOK RACK

James James

TREATMENT for Horse Dragon design. Burn the outlines deeply. Treat the background boldly. Do not stain.



CELTIC DESIGN FOR BOOK RACK—JAMES JAMES



TABLE DESIGN—MRS. DANTE C. BABBITT

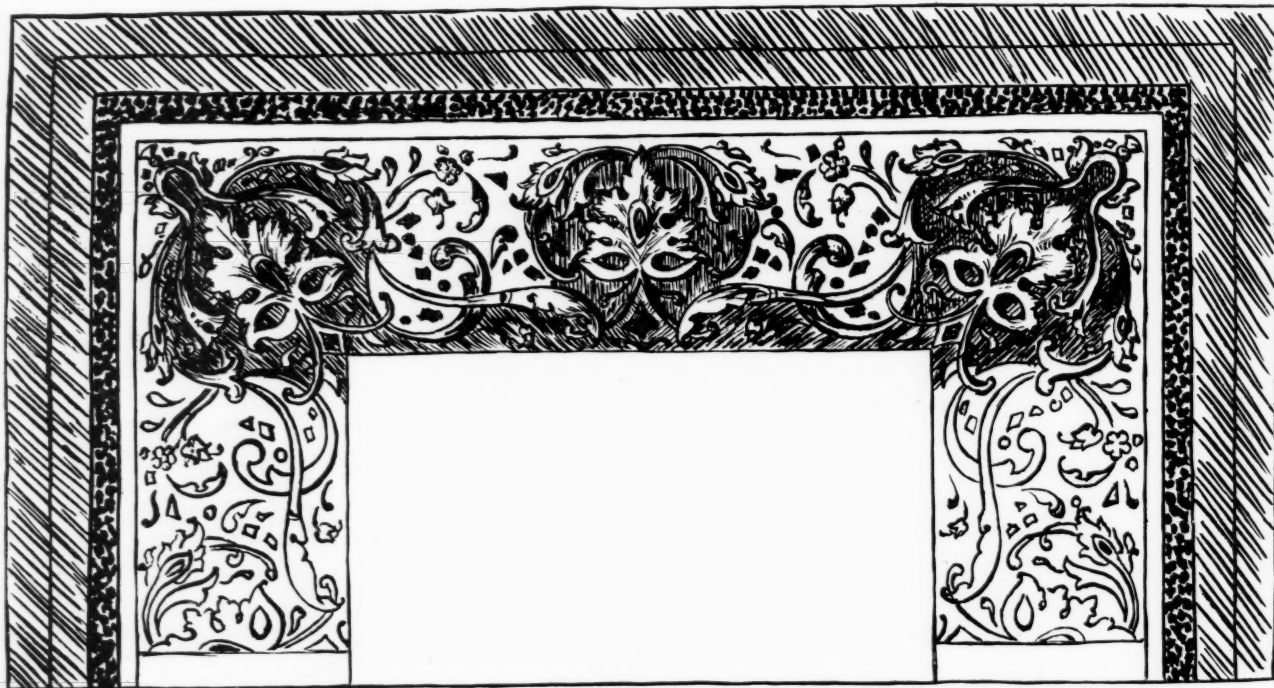


TABLE DESIGN—MRS. DANTE C. BABBITT

(Treatment page 88)

TREATMENT FOR PITCHER

Marianna Heath

FIRST fire—Tint handle and alternate panels Turquoise Blue, make raised paste beading on each side of band separating panels and put gold between, leaving spaces for the enamel dots or not as you prefer. Paint roses very delicately with Rose and touch of Yellow; leaves should be soft and gray in tone.

Second fire — Retouch roses with Pompadour and strengthen leaves with more yellowish greens. Put on gold and make enamel dots as nearly the shade of the tinted panel as possible.



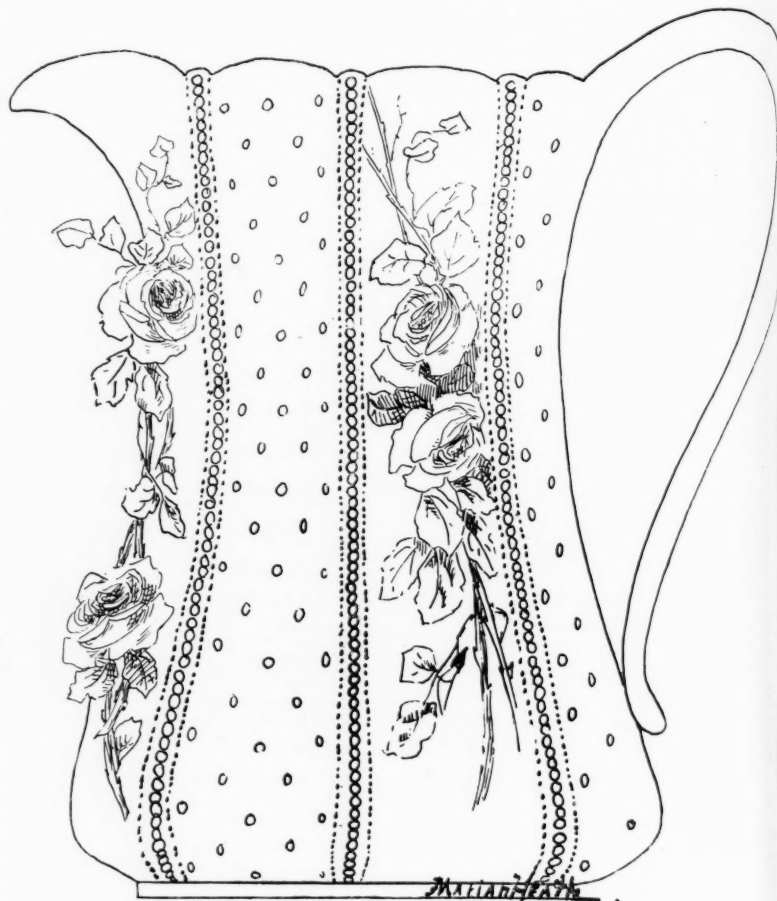
ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. H. H. W.—To "Powder" a color on a background is to use powder color over it rubbing into the half dry painted color with a brush or cotton tool. To glaze the background is to powder it with a color called Glaze, i. e., Ivory Glaze or Azure Glaze. To dust a color is the same as to powder a color. We would advise the same general scheme of decoration throughout the set of china.

B. J. D.—The three water color designs you send for criticism are interesting and show talent, but as it is not praise but fault finding that is most helpful to an art student we will find as much fault as possible. We find the Honeysuckle design too blackish and muddy in color; it has not so much the appearance of being done from Nature as the other two. You certainly did not see those suggestions of spots of color in the background. In a study, paint only what you see. It looks as if you were not sure of your color and were "feeling around for it." Look at your study until you make up your mind all about it, then put down what you have seen. Opaque White is not permissible to touch up high lights on flowers unless opaque color is used throughout. The Fleur de Lis study is clearer in color and looks more naturally seen. The color of leaves is not quite true and the flowers are seen somewhat too much in detail. Then too, there is no atmospheric effect and each flower is equally in the foreground. Look for masses of light and shade and color, then add detail to principal flower or flowers only. The study of Peonies is also somewhat muddy in

color and you have looked too much at the individual petals instead of seeing the study as a whole. The color is not true and the whole thing is "edgy."

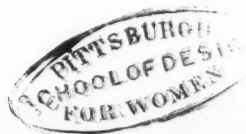


DESIGN FOR PITCHER—MARIANNA HEATH

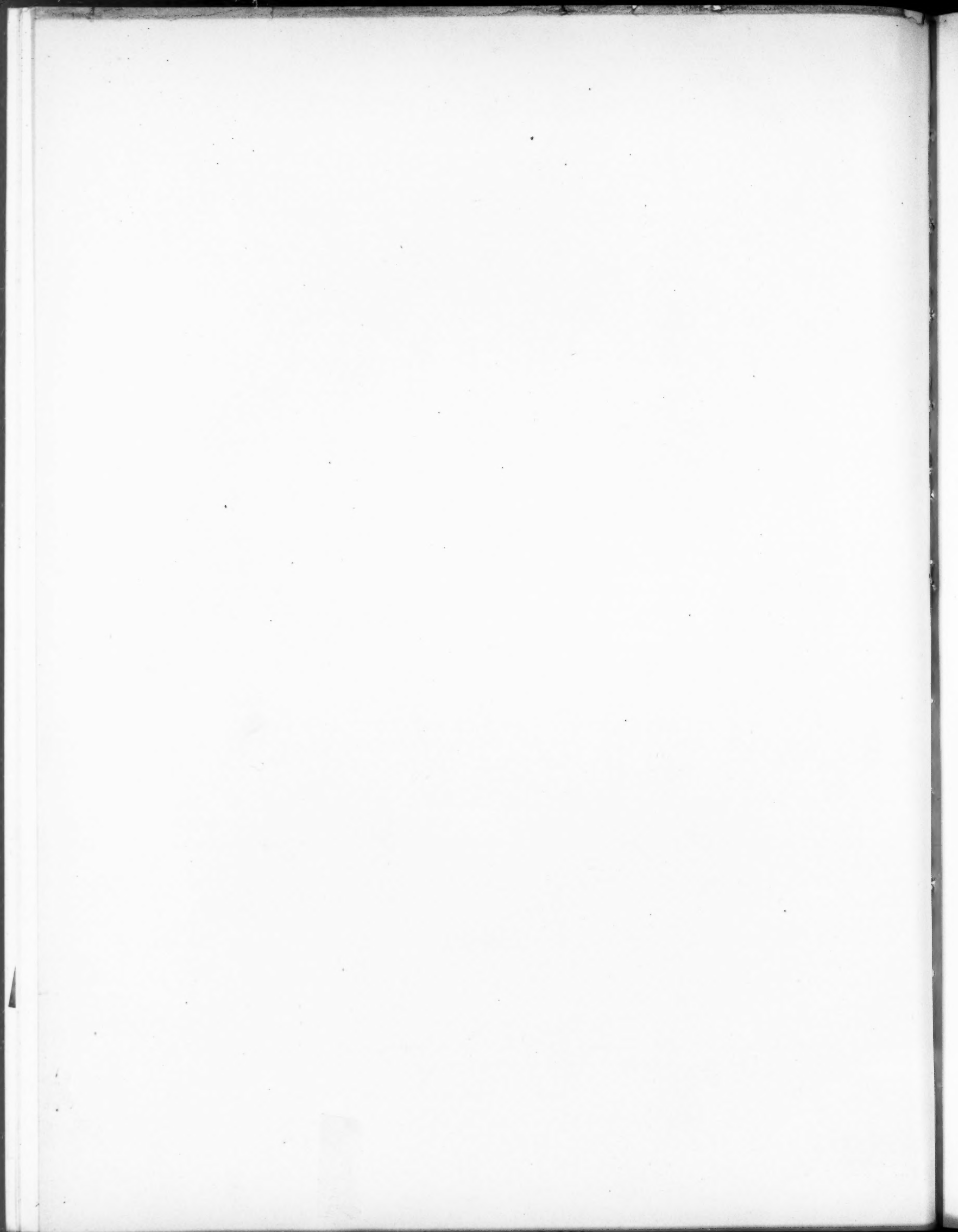


DAFFODILS—Teana McLennan-Hinman

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